



HANDEL & HAYDN SOCIETY  
GRANT LLEWELLYN, *MUSIC DIRECTOR*  
CHRISTOPHER HOGWOOD, *CONDUCTOR LAUREATE*

## 2001-2002 SEASON

Sunday, February 10 at 3:00 p.m.  
Jorge Hernandez Cultural Center, Boston

### EL OTRA LADO Music of Latin America and Iberia

Jill Malin, *soprano*  
Susan Thomas, *mezzo-soprano*  
Katharine Emory, *mezzo-soprano*  
Murray Kidd, *tenor*  
Donald Wilkinson, *baritone*  
William Merrill, *piano*

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#### *15th and 16th Century Villancicos from Spain and Catalonia*

Anonymous

*Verla de vos som amores*  
*Dime robadora*  
*No soy yo quien veis vivir*  
*Tres moritas*

Xicochi xicochi conetzintle

Gaspar Fernández (Mexico)  
[1570-1629]

Hanacpachap cussicuinin

Juan Pérez Bocanegra (Mexico)  
[c. 1610]

Tleycan timochoquiliya

Fernández

#### *Selection of Seguidillas*

Fernando Sor  
[1778-1839]

*Sin duda que tus ojos*  
*Me preguntó mi amigo*  
*Qué costoso es el logro*  
*Cuando de ti me aparto*

—INTERMISSION—

*El arroyo que murmura*

Jorge Anckermann  
[1877-1941]

*Si yo fuera como tú*

Carlos Manuel Delgado  
[1876-1925]

*(Continued on Next Page)*

*Aquella boca*

Eusebio Delfin  
[1893-1965]

*Contradanzas for piano*

*La Celestina*

*Lamentos de amor*

*La Matilde*

*Tu sonrisa*

*La Tedesco*

Manuel Saumell  
[1817-1870]

*Salida de Concha Cuesta (Lola Cruz)*

Ernesto Lecuona  
[1895-1963]

*Katharine Emory, mezzo-soprano*

*Murray Kidd, tenor*

*Donald Wilkinson, baritone*

*Los aguinaldos blancos (El cafetal)*

Lecuona

*Jill Malin, soprano*

*Duo de Isabel y Leonardo (Lola Cruz)*

Gonzalo Roig  
[1890-1970]

*Susan Thomas, mezzo-soprano*

*Murray Kidd, tenor*

*Un corazón herido sin piedad (María la O)*

Lecuona

*Concertante (Lola Cruz)*

Lecuona

*The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.*

*This is the second of a series of three free concerts presented by the Handel & Haydn Society at the Jorge Hernandez Cultural Center. For more information, please see the back cover.*



*These performances are sponsored in part by  
The Boston Foundation*



*The Handel & Haydn Society*

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# H&H Artist Profiles

## Jill Malin, *soprano*

Jill Malin, soprano, received her education from Northwestern University and the New England Conservatory. She has appeared as a soloist with the Handel and Haydn Society, Boston Cecilia, Cantata Singers, and the Wellesley Choral Society. Ms. Malin's festival appearances include the Chautauqua and Blossom Music Festivals, as well as the Music Academy of the West and the Publick Theatre. Ms. Malin currently directs Blue Hills Music Together in Canton and Needham.

## Susan Thomas, *mezzo-soprano*

Susan Thomas, mezzo-soprano, is a native of California and received her vocal training from the New England Conservatory. She has appeared as a soloist with the Handel and Haydn Society, Newton Choral Society, Santa Barbara Chorale, Chico City Opera, and the Amici della Musica Concert Society in Erice, Italy. An avid promoter of new music, Ms. Thomas has appeared as a guest artist, premiering new works at Princeton, Tufts, Harvard, and Brandeis Universities and the University of New Hampshire. Operatic roles include Flora in *La Traviata*, Cherubino in *The Marriage of Figaro*, and Second Lady in *The Magic Flute*. Along with her performance activities, Ms. Thomas is completing a doctorate in musicology at Brandeis University, where her research has focused on Cuban zarzuela.

## Katharine Emory, *mezzo-soprano*

Katharine Emory, mezzo-soprano, has received critical acclaim for her solo performances with the Handel and Haydn Society in Britten's *Ceremony of Carols*, Bach's *Christmas Oratorio*, and the *Liebeslieder Waltzes* by Brahms. She has also been a soloist with the Pro Arte Chamber Orchestra, the Cantata Singers, and many other prominent New England ensembles. Festival appearances include the Edinburgh Festival, Tanglewood Music Festival, Lake George Opera Festival, and several of the Boston Early Music Festivals. Ms. Emory has performed featured operatic roles with the Virginia Opera, Sarasota Opera, Des Moines Metro Opera, Opera New England, and the Opera Theatre of St. Louis; she has also sung nationally with the touring companies of the New York City Opera and the Houston Grand Opera. An honors graduate of Harvard University, Ms. Emory made her New York solo recital debut in the fall of 1990 at Carnegie's Weill Recital Hall.

## Murray Kidd, *tenor*

Tenor Murray Kidd is a versatile performer of opera, art song, oratorio, and new music. A frequent soloist with the Handel & Haydn Society, he received critical acclaim as Apollo in the H&H performances of *Semele*, under the baton of Christopher Hogwood at Boston's Symphony Hall. Mr. Kidd has also been featured with the Musicians of the Old Post Road, Pro Arte Chamber Orchestra, North Shore Philharmonic, and numerous other organizations. He has sung recitals in Amsterdam as well as throughout New England and California. Upcoming performances include Ravel's *L'Heure Espagnol*, Handel's *Messiah*, and a tour of California with the Boston-based chamber music group, XY Collective.

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## Donald Wilkinson, *baritone*

Baritone Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, recital and contemporary music throughout the United States and Canada. In 1995 he made his European debut in the world premiere of Theodore Antoniou's opera, *Bacchae*, at the Acropolis in Athens, Greece. Since then he has appeared at music festivals in Germany, France, and Holland as well as at American Bach festivals in Carmel and Philadelphia. Mr. Wilkinson has performed as soloist with Seiji Ozawa and the Boston Symphony Orchestra, Christopher Hogwood and the Handel and Haydn Society, and numerous other symphony orchestras throughout the U.S. Highly sought after for his interpretations of Bach, Mr. Wilkinson has been a soloist in Emmanuel Music's Bach cantata series since 1984. Mr. Wilkinson currently teaches voice at Harvard University and Emerson College and has recorded for the Koch International Classic, Erato, and Albany labels.

## William Merrill, *piano*

Critically acclaimed pianist and vocal coach, William Merrill has accompanied many top singers in the Boston and New York areas, including recent recitals at Alice Tully Hall and Carnegie Hall. In recent seasons he has concertized all over the world, from Vienna, Amsterdam, and Rome to Beijing and Shanghai. Mr. Merrill has worked with the Boston Symphony Orchestra, Boston Academy of Music, Boston Lyric Opera, Boston Aria Guild, and the Opera Company of Boston, among other noted organizations. Academic affiliations include the New England Conservatory, Longy School of Music, Tufts University, and the Goldovsky Opera Institute. Recent recordings feature the songs of Noel Coward on the Newport Classical label, and works of Arthur Sullivan on the Pearl label.

### H&H HANDEL & HAYDN SOCIETY

#### **FREE CONCERT** *at the* **Jorge Hernandez** **Cultural Center**

Arden String Quartet:  
The Latin Roots Project

**SUNDAY, MARCH 10 AT 3:00 P.M.**

The Arden String Quartet offers works by Revueltas, Ginastera, Piazzola, and others, as well as readings of poetry and letters.

Zoia Bologovsky, violin • Rohan Gregory, violin  
Kate Vincent, viola • Reinmar Seidler, cello  
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*"Komm, Jesu, Komm!" and "Jesu*  
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### H&H HANDEL & HAYDN SOCIETY

## EL OTRO LADO: Music of Latin America and Iberia

“El Otro Lado” spans six centuries, beginning in fifteenth-century Spain and Catalonia and ending in twentieth-century Cuba. The program begins with a selection of two and three voice *villancicos*. The *villancico* was a genre that not only was popular in Spain, but was also highly influential in Mexico and the Spanish Caribbean. The set ends with a lovely setting of “Tres moricas,” a text which was written during the expulsion of Jews from Spain and may be read as a critique of the inability of Spain’s three religious groups—Jewish, Muslim, and Christian—to peacefully coexist.

The second group is made of selections of music written for colonial cathedrals. Influenced by the style of contemporary European music, these American-born composers chose to set texts in indigenous languages. Gaspar Fernández, who spent many years in Puebla and Antigua, composed the two piece that will be heard in this program in Nahuatl, the language spoken by Central Mexico’s indigenous people, the Aztecs. Juan Pérez Bocanegra published his beautiful hymn “Hanacpachap cussicuinin” in Lima, Peru in 1631. The text, in Quechua, was apparently poorly transliterated, but it is worth noting that words translated here as “us” and “our nation” are used in Quechua to refer rather specifically to the Incas.

The first half of the program ends with a selection of eighteenth-century *seguidillas* by Fernando Sor. Sor was increasingly frustrated by the dominance of foreign music in Spain and he participated in a movement to resurrect and valorize Spanish musical forms and styles. These songs, for two and three voices, are reflective of his efforts.

The second half of the program is made up entirely of Cuban music. The opening set consists of choral arrangements of songs made popular in the 1920’s and 1930’s by Cuban *trobadores* as well as a *canción criolla* by Alhambra theatre composer Jorge Anckermann that is meant to recall the songs of Cuba’s rural *guajiros*, or peasants.

The piano pieces by Manuel Saumell are all *contradanzas*, a genre that is believed to have arrived in Cuba via Haiti in the years following the Haitian Revolution. The pieces are little gems, each only a page long, and are representative of the nineteenth-century love of the miniature and other salon genres. The final set showcases the Cuban zarzuela, a form of light opera popularized in the 1930’s. The selections are drawn from Ernesto Lecuona’s 1935 zarzuela *Lola Cruz*, and two of his other works, *El Cafetal* (1929) and *María la O* (1930). Gonzalo Roig’s *Cecilia Valdés* (1932) is perhaps the best known work of the genre and has been elevated to the status of a “classic” in Cuba and in Cuban American communities.



## *Vella, de vós som amorós*

Beauty, I am in love with you,  
if only you were mine!  
I always sigh when I think of you,  
night and day.

There is not a moment when I don't contemplate you.  
Out of all my senses, I want to love you.  
Give me valor so that I may do so,  
my lady, because in you is everything that is good  
night and day.

## *Dime, robadora*

Tell me, thief, what did I deserve from you?  
What do you gain now that I die for you?

I always serving, you always forgetting;  
I always dying, you always killing.  
I'm the one who adores you, and you're against me.  
What do you gain now that I die for you?

## *No so yo quien veis bivir*

I am not the one that you see living.  
It is not me, no, no, no.  
I am a shade of the one who died.

Lady, I am not any longer  
the one that took pleasure in your glory;  
my memory is already lost  
it is in the other world.

The one that was and will be yours  
I am not, no, no, no.  
I am a shade of the one who died.

## *Tres moricas m'enamoran*

Three Moorish girls enamored me in Jaén  
Axa and Fátima and Marién  
Tell me ladies, who are you?  
We are Christians who were Moors from Jaén  
Axa and Fátima and Marién.

Three very lovely Moorish girls  
more lovely than those from Toledo  
and in their speech they seemed like courtly ladies  
Axa and Fátima and Marién.

I swear to you on the Koran  
in which you ladies believe  
that one and all three of you  
have greatly moved me  
so that my eyes will hurt from having seen  
Axa and Fátima and Marién

## *Xichoxhi, xicochi conetzintle*

Sleep, o my child, Sleep, o my child. Indeed the angels have come  
to bring you into the world. Alleluia.

## *Hanacpachap cussicuinin*

From high on heaven, him whom we worship makes the fruits grow  
in trees. He gives us counsel and is our refuge in this vale of tears.  
Attentively we pray to God and long to be with him. In this world  
all is tears, but our faith makes our nation worthy of God's  
attention.

## *Tleycan timochoquiliya*

What is it that makes you weep? O my pleasure and my passion?  
Alleluia. Stop your growing tears, you in between the ox and the  
ass. O my heart and my king, what is it that makes you weep, o my  
life? O Jesus of my heart, do not weep, o my fancy. I know not  
why you have sorrow, lovely one with a rosy face. My pearl, lovely  
child, my fade, my lily. What is it that makes you weep? O my  
pleasure and my passion? Alleluia.

## *Sin duda que tus ojos*

There can be no doubt  
that your eyes hold poison.  
for since you first looked at me  
I am dying.

Ay! I am dying!  
Let them bring me holy balm  
of your charm.

## *Me preguntó mi amigo*

My friend asked me:  
"What is jealousy?"  
He does not know how lucky he is  
to no know the answer.

Willingly,  
I would trade my knowledge  
for his ignorance.

## *Qué costoso es el logro*

How costly is the achievement  
of my desires!  
For they are enjoyed  
in the very moment when I lose them.

So care and prudence  
are necessary  
in their attainment.

## *Quando de ti me aparto*

When I leave you  
I feel in my breast a voice  
"What have you done?"  
Stop, Love, stop;  
my arms ache from sustaining you.

## *Aquella boca*

How sweet was the kiss  
That ignited our mouths with love  
A mouth of flowers that when, with a kiss,  
all my soul beat crazily, miraculously, with love.  
How sweet the mouth that arduously  
made us bleed with kisses.  
Oh, but the laughing mouth is sweeter  
than that one which we will never kiss again.

## *El arroyo que murmura*

The stream that murmurs  
and the portrait of the moon when its silver rays  
cross the thicket...  
The trill of a pure voice  
that pleases the mountain and the plain...  
The palm with green fronds  
that swing on the sound of the wind and sigh..  
This is the *punto cubano*.\*

\*a Cuban folk song

## *Si yo fuera como tú*

If I were like you, my dove  
If I were like you  
who has wings on the outside  
I would purse my loved one  
who is too far away to make our nest  
up there in the heavens  
so that no one there would look at her  
so that my torments would cease  
and to be able to sing to her what I feel  
when arriving at the nest I find her.

## *Carmela mia*

If only I had known  
how ungrateful humanity is  
Carmela, Carmela my sweet woman  
don't make me suffer.  
Of course not!  
José Miguel, men don't cry  
Oh María Luisa, you're the devil  
I want to die of love.

## *Salida de Concha Cuesta*

Victor/Quico

Concha Cuesta comes here who is pretty like a flower and is the  
pride of the salon.

Concha

Concha Cuesta has arrived with the cream and the flower who are  
the glory of the salon.

Victor/Quico

You're the pride of the salon. But the flower, Concha, is you.

Concha

When I appear in the salon with my grace and my chic, they all say  
there's no one equal to me.

Victor/Quico

Yes Concha, that's right  
When you go in your carriage down the Prado or to the theater, so  
many watch, held captive in love.  
The carriage is your royal throne

Concha

But even though I triumph wherever I want, I have a weight buried.

I laugh jovially, but a pain  
and a strong aftertaste of resentment  
hide from me because I've already lost  
my only desire and sweet love.  
I had that the love with me once  
I dreamed of kisses and illusion  
and of the blind passion  
and the crazy zeal of love.

My laugh is a mask  
all by itself my mouth is laughing  
In the end I will laugh without pain.  
My life is already a crazy and constant carnival  
I laugh jovially, but a pain  
And a strong taste of resentment hide  
what I've already lost  
my only desire and sweet love.

## *Yo quisiera un día*

One day I would like  
to feel your love in a dream  
My sweet ideal, to enjoy your love  
To live in your kisses  
And your caresses  
Among the delicacies  
Of a love without end.  
And to sing of a great love  
With phrases full of passion  
that are engraved in my soul  
"Love eternal, eternal love  
sublime crazy enrapturer,  
You will always be my love."



## Duo de Isabel y Leonardo

Leonardo

The happiness and the calm that I had sought  
I found in your mouth of flowers.

Isabel

You, Leonardo, are my happiness  
And the fortune that I always dreamed of.

Together

What a pleasure it must be to drink life  
In your burning lips, with emotion  
To savor a kiss flavored with the sweetness of honey  
And to feel your heart beating with passion.  
I want to live the dream of love that I once had  
I want to feel the sweetness of your mouth,  
Flower of love.  
To be a hummingbird and sip all the nectar from your mouth.

Leonardo

Thirst of love, my love is only for you  
I dreamed, my love, of living like this!

Isabel

If my lips are the flower and you are the hummingbird  
Then your love is only for me  
My love to live like this!

## Un corazón herido sin piedad

A heart wounded without pity  
Everywhere it goes announces its sorrow  
Why did she lie to me so easily,  
why did she go away and leave in me  
the immense pain of her betrayal?

The crime of killing an illusion  
can never be pardoned,  
if her sworn love was a hoax,  
I will curse it forever.

Why did she lie to me so easily  
why did she go away and leave in me  
the immense pain of her betrayal.

## Concertante

This scene takes place at the end of the first act, after the proverbial shoe has dropped. Lola Cruz, the protagonist of the story lost her brother a year earlier in a bar brawl in Paris. Her brother's killer, Ricardo, came to her house to apologize to the family but fell instantly in love with Lola, concealed his identity, and asked her to marry him, which she accepted. Concha, whose entrance music we heard earlier in this set, was the girlfriend of the deceased brother. She recognizes Ricardo and informs Lola, out of spite, that she is in love with the man who killed her brother. This ensemble number occurs just as all those assembled on stage are coming to grips with the news. At the end of the finale, Lola draws apart from the ensemble and sings an aria that harkens back to her first hopeful *romanza* at the beginning of the zarzuela.

Among *aguinaldos*\* the color of snow  
An innocent girl heard tender words  
from the lips of a gentleman  
One afternoon at Christmastide  
And she said, gentle lover, when I again see  
The *aguinaldos* blooming at my window  
Perhaps you will no longer love me  
The *aguinaldos* are the flowers  
of my sadness and suffering.

\*A white flower that blooms at Cuba around Christmastime.